

SAHANZ

2022 PhD Colloquium

Hosted by the School of Built Environment, UNSW Sydney
Chaired by Associate Professor Dijana Alic and Dr Raffaele Pernice

7th July 2022

MORNING SESSION

9.30am to 9.55am AEST

Philip Nobis

Western Sydney University

Function Follows Form: The Significance of Jørn Utzon's Late Work on the Sydney Opera House

10.00am to 10.25am AEST

Francesco Maranelli

Iuav University, Venice

1960s-70s: The Architecture Project as Computation. Theoretical/Historical Framework, with Hints of Structure and Methodology

10.30am to 10.55am AEST

Jessica Kane

University of Queensland

Aboriginal Domestic Architecture of South-east Queensland and Northern New South Wales: What a Reconstruction of a Typology Reveals

11am to 11.25am AEST

Laura Dunham

Victoria University of Wellington

Magic Lantern, an Historical Image Projection Device

11.30am to 11.55am AEST

Mohammad Moezzi

University of Calgary, Canada

A Phenomenology of Architectural Drawing Dualisms after CAD

12.00pm to 12.25pm AEST

Eva Forster-Garbutt

Victoria University of Wellington

Dressing the Room: Fixed Decorative Interior Linings in New Zealand's Victorian and Edwardian Homes (1837 to 1914)

12.30pm to 12.55pm AEST

Anna Corkhill

University of Adelaide

The Role of the Archivist in the Production of Architectural History, Reflecting on my Position at the State Library of New South Wales

1.00pm to 1.30pm AEST

LUNCH

Background image: Plan of the intended town of Australind on Leschenault Inlet, Western Australia, finally arranged by M. Waller Clifton Esq. (London: Smith, Elder & Co., c.1840). SLNSW 74Vv30LWZpgl

SAHANZ

2022 PhD Colloquium

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AFTERNOON SESSION

1.30pm to 1.55pm AEST

Stephen Batey

University of Newcastle

*The Architecture of Lend
Lease Homes 1961-1976*

2.00pm to 2.25pm AEST

Mohammad Nanda Widyarta

UNSW Sydney

*The Portal of the Country: The
Roles of Indonesian and
Foreign Bodies in Hotel Indone-
sia Project*

2.30pm to 2.55pm AEST

Azin Saeedi

University of Queensland

*The Challenges of Historic
Urban Landscape Manage-
ment: Conservation and
Re-development around the
Shah-e Cherāgh Shrine in
Shiraz*

3.00pm to 3.25pm AEST

Wendy Christie

Monash University

*Future Housing in Vanuatu: A
Design Anthology for Contextu-
ally Appropriate Urban Housing
in Vanuatu*

3.30pm to 3.55pm AEST

Michael Moore-Jones

Victoria University of Wellington

*Intellectual Houses: A Method
for Understanding the Spread
of 1930s Nationalist Thinking*

4.00pm to 4.25pm AEST

Wongzi Hao

National University of Singapore

*Inhabiting Intertidal Grounds:
Affective Topographies and
Practices of Care*

4.30pm AEST

CLOSING

Background image: Plan of the intended town of Australind on Leschenault Inlet, Western Australia, finally arranged by M. Waller Clifton Esq. (London: Smith, Elder & Co., c.1840). SLNSW 74Vv30LWZpg1

Philip Nobis

Western Sydney University

Function Follows Form:

The Significance of Jørn Utzon's Late Work on the Sydney Opera House

Abstract

The reengagement of Jørn Utzon on the Sydney Opera House in 1999 was considered an international coup and opportunity for healing and closure to the controversy sparked by his departure from the project 32 years earlier. This presentation analyses the work completed by Utzon and his team following reengagement, both in respect of his original work on the Sydney Opera House and also with respect to the Opera House in its current form, completed by the architect Peter Hall. The focus of the presentation is on Utzon's 2005 proposal for a New Opera Theatre to replace the theatre completed by Hall in 1973. This controversial project, developed in conjunction with his son Jan Utzon and the Sydney architect Richard Johnson, challenges traditional narratives, which tend to present the Sydney Opera House as either an 'unfinished' or 'salvaged' masterpiece.

Contrary to the majority of the research over the past two decades, which has tended to focus on the building from the perspective of the architect, the research considers the contribution of Utzon and Hall from the perspective of the building itself. The need of the Sydney Opera House to accommodate evolving functional requirements highlights the inherent conflicts between form and function in a 'modern monument'. By agreeing to become re-associated with his most important work, Utzon signalled that he recognised this conflict and demonstrated, through three key projects, how the building could be adapted to meet its evolving requirements. The contribution of the research is that it synthesises the work of both Utzon and Hall, and highlights the unique position the Sydney Opera House holds in architectural monumentality.

Utzon's reengagement on the Sydney Opera House, between 1999 and his death in 2008, coincided with two important events, namely his receipt of the Pritzker Prize for architecture in 2003 and the World Heritage listing of the Sydney Opera House in 2007. Both events are representative of the level of global recognition that Utzon's work had generated towards the end of his life, by which time he had reached almost mythical status. Ironically, most of the publication which contributed to this standing coincided with his reengagement. Thus, while Utzon's contribution to modern architecture was being written, Utzon himself was engaging in work which did not neatly fit into that legacy.

The research methodology combines historical interpretation and logical argumentation (Groat and Wang 2013). It draws upon the work of recognised Utzon scholars such as Fromont (1998), Goad (1997), Drew (1995, 1999; 2000; 2016), Myers (1998), Chui (2011) and Weston (2002), as well as more recent analysis of the work of Peter Hall by Woolley (2010) and Watson (2017). Rather than follow the precedent of these writers, which tend to concentrate on the individual architects, the research seeks to interpret their contribution from the perspective of the building itself. This constructs a new narrative from previously disparate areas of investigation.

Francesco Maranelli

Iuav University, Venice

1960s-70s: The Architecture Project as Computation.

Theoretical/Historical Framework, with Hints of Structure and Methodology

Abstract

Premises: computation and architectural culture beyond technical aspects in the 1960s-1970s

"For our purposes here, it is useful to regard architectural design as a special kind of problem-solving process, and to discuss design within the framework of a general theory of problem-solving. The view of problem-solving that will be introduced is one which has gained wide currency in recent years. It assumes that we can construct some kind of representation of the system that interests us, and that problem-solving can be characterized as a process of searching through alternative states of the representation in order to discover a state that meets certain specified criteria." (Mitchell 1977, p. 27)

The cultural context of this research is that of the epistemological shift which is argued to have occurred as an outcome of the development of computational technologies within design disciplines between the early 1960s and the late 1970s. The appearance of a "computational" understanding of reality might be interpreted as one of the traits of the society of information - which digital computing is a product of (Picon 2010, pp. 16-31).

This study will not be centered around narrations of how the disciplines of the built environment adopted new digital technologies as exclusively technical or practical instruments. These will undoubtedly constitute part of the background of the research, which will include the progress within the field of structural design (Argyris, the Stuttgart School, Geiger, Majowiecki), construction processes (the seminal SOH experiences, SOM's Building Optimization, Rase & Nees), notational instruments (Sutherland, Stiny & Gips, Coons) and urban planning (Alexander).

Rather, the thesis will focus on the specific role played by the computational perspective within architectural design. At this initial stage of computer-aided design, with rare episodes of direct encounter between built form and digital technologies, architectural experiment with digital technologies was characterised by wide reflections on computation and optimisation. This is demonstrated by several episodes, such as Negroponte and Friedman's work with the Architecture Machine, March and Martin's Land Use and Built Form, Rowe's studies and Stiny and Mitchell's computer-generated Palladian plans. As Mitchell stated in his 1977 manual: architecture could be represented as a logic problem. Investigating the various manifestations (journal articles, books, research dossiers and other primary sources) of this thinking in order to describe a wide cultural context will constitute the first section of the research.

Design case study: the architecture project between theoretical sources and the reality of construction

"Nè ci si dovrà meravigliare del fatto che le microstorie (...) siano attraversate da motivazioni di ampio respiro, emettendo messaggi confrontabili con il linguaggio delle azioni quotidiane."/
"Nor should one be astonished if microhistories (...) are traversed by broad motivations, and emit messages which one might compare with the language of day-to-day actions." (Tafuri 1992, p. 307)

In its second section, the research will aim to evaluate whether the abundant theoretical formulations and academic scientific research on mathematised representation of reality of the 1960s and 1970s resulted in concrete episodes of built architectural design. It will rigorously search for documented and tangible influences among megastructural designs, functional bâtiments civils and "Ideal Villas". Doing so, the thesis aims to present a tension between the representative dimension of architecture projects and their material dimension (their construction and presence within a physical and political context). To ascertain whether this rich technische Denken (Vrachliotis 2012) has had tangible and equally eloquent outcomes on the built environment seems crucial - especially considering the products of distracted adoptions of digital tools.

If found, a built case study might be studied with a microhistorical approach, which will highlight the intertwinings of this computational thinking within the history of the building - from its conception, to the technical instruments used for its design, representation and construction. The microhistory might be used as an Aristotelian narrative unit to present the thoughts and aspirations of this historical and cultural context; of architects and thinkers who faced the dramatic experience of a technological and epistemological shift which cannot but touch the built environment.

References

- Mitchell, W., *Computer-aided architectural design*, Petrocelli-Charter, 1977.
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- Tafuri, M., *Ricerca del Rinascimento. Principi, città, architetti*, Einaudi, 1992.
- Vrachliotis, G., *Geregelte Verhaeltnisse. Architektur und technisches Denken in der Epoche der Kybernetik*. Birkhauser, 2020.

Jessica Kane

University of Queensland

Aboriginal Domestic Architecture of South-east Queensland and Northern New South Wales: What a Reconstruction of a Typology Reveals

Abstract

The thesis proposes a qualitative typological methodology to categorise ethnohistorical descriptions, sketches, paintings, and photographs of Aboriginal dwellings and campsites. This data is then analysed to develop an understanding of the normative domestic architectural practices of Aboriginal people in the region, as well as the level of variation exhibited in the records. The ethnohistorical literature and photographic data are supplemented with linguistic data, to determine the materiality of the dwellings used by Aboriginal people. The typological and materiality data are then mapped throughout the region.

Using the theoretical framework of human ecology and drawing on ethnographic and archaeological study of habitations patterns, the thesis will explore the influences and determinants (including ecological, climatic, and socio-cultural) of these architectural types and their variations. Similar theoretical frameworks had been used previously by researchers such as Thomson (1929), Biernoff (1979), and Memmott (1980). However these studies differ in two significant ways, (i) they mainly drew on the knowledge of specific informants who lived traditional lives, and (ii) their descriptions of Aboriginal dwellings were limited to archetypal forms.

The initial analysis of the thesis data revealed significant disparities between how dwellings were described in ethnohistorical literature and how they appear in historical photographs. In particular, the photographs revealed a high level of variation and customization of architectural forms and materials used by Aboriginal people. This adds an additional layer of complexity to the determination of dwelling construction and highlights the importance of circumstance and individuals' agency in the final form.

The thesis is currently attempting to unpack the determinants of Aboriginal subsistence and dwellings construction. A preliminary model of this was presented in the mid-candidature seminar (see Figure 1).

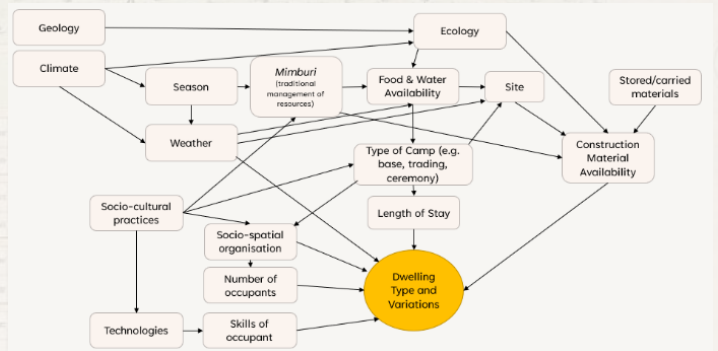


Figure 1: Preliminary model of influences and determinants of Aboriginal dwelling construction

There are significant limitations to this methodology. Being based on archival and secondary research, informants cannot verify data or assertions. The thesis must rely on the triangulation of information using multiple sources wherever possible and interrogation of each source's authority. Information on some topics is incomplete in the historical record, and colonization and government assimilation policies have significantly affected cultural knowledge transmission with some topics, such as land tenure and tribal identification, are particularly contentious. Data on socio-spatial behaviour and camp composition are also limited. Available data on these topics is being collated for the ethnographic record but may be too limited to develop a robust conceptualisation of how they impacted dwelling construction.

References

- Biernoff, D.C. 1979, "Traditional and contemporary structures and settlement in eastern Arnhem Land with special reference to the Nunggubuyu," in Heppell, M. (ed.) *A Black Reality: Aboriginal camps and housing in remote Australia*. Canberra: Australian Institute of Aboriginal Studies.
- Memmott 1980 "Lardil Properties of Place: An Ethnological Study in Man-Environment Relations." PhD Thesis, University of Queensland, Brisbane.
- Thomson, D.F. 1939 "The seasonal factor in human culture: illustrated by the life of a contemporary nomadic group" *Proceedings of the Prehistoric Society* 5: 209-221.

SAHANZ

2022 PhD Colloquium

Laura Dunham

Victoria University of Wellington

Magic Lantern, an Historical Image Projection Device

Abstract

Abstract addressing “a key theoretical / historical framework or context that is being forged for the research”

A paucity of studies relating to the magic lantern and its relationship with architecture calls for a theoretical basis that integrates perspectives from multiple disciplines for this PhD project. My presentation will focus on how a review of the relevant literature formulates a theoretical pathway for this research, while also introducing the historical context of this enigmatic technology.

The study concerns the ways in which the magic lantern, an historical image projection device, mediated attempts to create change in the built environment of Aotearoa New Zealand from the late-nineteenth century to the mid-twentieth century. Use of the magic lantern apparatus relied on an assemblage comprised of the instrument itself, an illuminant, lantern slides bearing the images to be projected, the lanternist (who was sometimes also the lecturer), the screen, the audience, and the venue. From its invention in the seventeenth century until it was overshadowed by more advanced devices in the 1950s, the lantern was used to display and consume sequences of images that were accompanied by verbal narratives from the lecturer/performer. It had limitless uses and was as much a tool for elucidation and education as it was the centrepiece of entertaining spectacles for a diverse range of audiences. Probing the architectural ideas that were communicated both visually and verbally during lantern events can reveal how audiences in New Zealand viewed, experienced, and understood architecture, and how their reception may have led to attempts to implement them in place and space. Ultimately, this project is a history of architectural communication via this overlooked audio-visual medium.

Key areas of focus involve establishing the extent to which the magic lantern and lantern slides contributed to both the production and transmission of architectural knowledge. This will uncover how the lantern took part in forming a visual and verbal (and sometimes printed) architectural culture in New Zealand. The literature review gathers together a selection of overlapping studies by scholars from diverse disciplines to suggest theoretical strands that will guide my project. Categorized into three main areas, I look firstly at the work of scholars from the relatively young, interdisciplinary field of lantern studies that explore how the magic lantern performed a crucial role in the development of culture and identity, as well as the medium's technical history. Their work offers useful perspectives on how lantern practices developed the identities of regional communities and organisations. Studies by architectural historians that focus on material and visual cultures of architecture (architectural photography, for instance) point towards trajectories of dissemination and networks for images and objects carrying information about architecture. Sources on the professionalisation and publicity practices of architects are also useful here. Finally, I employ perspectives that explore how efforts were made to transform the built environment, with texts by historians of urban landscapes, urban planning, cultural studies, art, and architecture. Drawing together these intersecting perspectives help highlight where the gaps lie, while also enabling me to navigate a methodological pathway to conduct the research.

Mohammad Moezzi

University of Calgary, Canada

A Phenomenology of Architectural Drawing Dualisms after CAD

Abstract

Architectural drawing has two unique characteristics, thoughtfulness and embodiment, which allows it to incorporate virtual and actual tools. With the advent of early computer graphics in the 1960s and CAD in the 1980s, the boundaries between these tools such as drawing, modeling, images, video, video games, animation, montage, collage, rendering, and diagramming have blurred. Lev Manovich(2013)in *Software Takes Command* introduces the concept of "metamedium" to describe this blurred condition. CAD is a metamedium that suppresses architectural drawing and other media until new positions and shapes will be invented. This historical transformation intensifies some polar oppositions, such as virtuality and actuality, immediacy and media, tactile sensations and ocular-centricity, metabolic and technological velocities, perception and computation, and original and copy. The origin of this oppositions refers to mind-body problem. Based on *The Phenomenology of Perception* by Maurice Merleau-Ponty, this study negates mind and body as separate entities, and proposes the concept of whole-body perceptual ternatively.

For a better understanding of the position of architectural drawing in relation to the this concept, these practical sub-dualisms are discussed: drawing and modeling, autographic and allographic practices, notation and drawing, analogue and digital, materiality and immateriality, indeterminacy and precision, ambiguity and transparency, imagination and illusion, muscular memory and computer memory, lines and (pixels, data, and digits).The reason for this is to point out inconsistencies and gaps, and finally, to creates new possibilities between the gaps. This in-between as a conduit without boundaries creates the opportunity of unity. Opportunities do not need to be specific entities but rather possible ways of thinking. Robin Evans in *Translations from Drawing to Building* calls this variation of possibilities synonymous with prefixed nouns like "transfiguration, transformation, transition, transmigration, transfer, transmission, transmogrification, transmutation, transposition, transubstantiation, transcendence, any of which would sit happily over the blind spot" between dualisms (Evans 1997,182).

As a result, the primary questions of this research are:

- 1.What is the new positions of architectural drawing in between post-CAD dualisms?
- 2.How can we expand the field of architectural drawing between post-CAD dualisms?

Eva Forster-Garbutt

Victoria University of Wellington

Dressing the Room: Fixed Decorative Interior Linings in New Zealand's Victorian and Edwardian Homes (1837 to 1914)

Abstract

TOPIC: The research methodology being pursued and how it relates to the research question and topic of inquiry

Internationally, the study of historic interiors has provided valuable information on past design trends, the factors that influenced these, the individuals and groups involved in their design, manufacture, trade and consumption, and wider economic and socio-cultural contexts. In New Zealand, the limited research on domestic interiors has looked at these as a whole, and has relied solely on documentary sources, focusing either on the influence of architects on the design of individual houses (Lloyd-Jenkins, 2004), or applying a cultural history lens to interpret New Zealand's historic interiors (Petersen, 2001). The only interior lining that has received more dedicated research is wallpaper, with the focus being on its supply and trade up to the 1860s (McCarthy, 2010, 2011).

This PhD research will be a first step towards a material, economic and socio-cultural history of early domestic interiors, by investigating the availability and use of fixed decorative interior linings that were imported into New Zealand during the Victorian and Edwardian period (1837 to 1914), and the factors that influenced their selection by homeowners. The research questions are: "What fixed decorative interior linings were available and used within NZ homes during this period?" and "What factors influenced the interior linings chosen by NZ homeowners?"

The research strategy combines both an analytical approach to document chronologies of the supply and use of the lining(s) and an interpretive framework, grounded in consumption history and material culture analysis, to understand the factors that influenced consumer choices. The methodology will draw on both documentary and physical sources of information, including collections of linings held by public institutions in NZ and Australia, those still in situ within NZ historic homes, and those revealed and investigated by buildings archaeologists in NZ. To manage the scope of this research, and to enable a commensurate depth of analysis of the different research components, a geographical approach is being adopted, spanning from national, to a region, and to case studies of individual homes.

This presentation will provide an overview of this methodology and how this is being applied to address the research questions and the topic of enquiry. Some challenges encountered in the research to date will also be discussed. This includes the use of physical collections, the application of the geographical scope, and the definition of the overall scope of research to manage this within the requirements and timeframes of PhD research.

References

- Lloyd-Jenkins, D. (2004). *At home: A century of New Zealand design*. Godwit.
- McCarthy, C. (2010). *Paper hanging numbers and the business of wallpaper in the 1860s*. *Architectural History Aotearoa*, 7, 41–49.
- McCarthy, C. (2011). *Before Official Statistics: The early commerce of wallpaper in New Zealand*. *Fabrications*, 20(1), 96–119.
- Petersen, A. (2001). *New Zealanders at Home: A cultural history of domestic interiors 1814-1914*. University of Otago Press, Dunedin.

Anna Corkhill

University of Adelaide

The Role of the Archivist in the Production of Architectural History, Reflecting on my Position at the State Library of New South Wales

Abstract

My PhD project investigates emergent networks of Australian engagement with Asia within the architectural discipline in the period 1950s to 1980s. A case-study of a cluster of Asia-engaged NSW architects (including Adrian Snodgrass and Peter Muller as key figures) will provide insight into the influence of Asia on their personal networks and intellectual histories, and the professional discourse of the period. I am conducting oral history interviews with surviving members of this cohort to capture their ongoing relationship with Asia.

As well as tracing the life histories of several key architects of this milieu through oral history and the analysis of archival collections this project will engage with archival theory to construct a concurrent story of the creation and preservation of architectural archives drawn on in this study.

For this presentation, I seek to share my recent work on the role of the archivist in the production of architectural history, reflecting on my position at the State Library of New South Wales in the acquisition of architectural archives.

The State Library collects private papers rather than official state records, which are bound by specific retention schedules and ISO 15489. What is and isn't collected by the State Library is guided by a 2-page policy document which hinges on a basic premise:

The Library...collects:

i: Published and unpublished materials of interest, significance, and importance to the people of New South Wales

I seek to tease out some of the challenges presented by such a broad remit, especially in the field of architectural archives, incorporating architectural drawings, sketchbooks, specifications, correspondence. In line with Ann Laura Stoler's characterisation of the 'archive as subject' rather than the 'archive as source': archives not as sites of knowledge retrieval, but of knowledge production, I turn my attention to my role in the formation of the architectural archive. Dever, Newman and Vickery recognise that, 'beyond being a receptacle for "the stuff of history", the archive has its own history, shaped as much by specific cultural and political pressures as by accident and serendipity [that] in turn, dictates what (and who) we find there.'

In seeking to add to the Library's collection, to make it ever more complete and comprehensive, one can develop something of an 'archivist's fever' – congruent to but separate from the 'archive fever' described by Derrida in his 1995 text of the same name. The archive fever Derrida writes of relates to the feverish work of the researcher, hunting through reams and boxes of material, endlessly, to make that important connection, find that hidden reference or uncover the pertinent fact from masses of irrelevant information.

This distinct archivists' fever, however, is something comes from the pressure of the knowledge of the growing volume of material 'out there', that could become part of the archive. In order to make arguments for what does and what doesn't become part of the archive, archivists working in appraisal and acquisition must know their subjects, and their significance (or lack of). As Kaplan writes, 'the archive owes its existence to the archivist's passion'. In this presentation, I will explore this developing theory through case studies of recent acquisitions of architectural archives.

Stephen Batey
University of Newcastle

The Architecture of Lend Lease Homes 1961-1976

Abstract

Between the late 1950s and '70s architects were able to proactively and visibly influence new housing in many cities around Australia. This culminated in the widespread availability of architect-designed project homes, a large proportion of which were designed in the modernist style with regional variations. The period was influenced by, and was in some ways similar to, what was occurring in parts of the United States, being a source of much cultural change and influence in Australia during the post-war period.

The phenomenon had modest beginnings, following the work of Robin Boyd in Melbourne, as his well-known Small Homes Service led to the first project homes in Australia, produced by Contemporary Homes Pty Ltd in 1955. At its peak, however, during the late 1960s, numerous companies were producing architect-designed project homes in all states of the country, as well as the ACT, involving the work of many influential Australian architects.

The key historic framework of the thesis, spanning from 1961 to 1976, commences with the year that Lend Lease Homes (and its influential competitor Pettit and Sevitt) emerged following the collapse of Sunline Homes Pty Ltd to commence producing and marketing their own series of architect-designed project homes centred on the northern districts of Sydney. The period concludes in 1976 when Lend Lease Homes concluded production and marketing of their detached architect-designed project homes in order to concentrate on townhouse development.

There is renewed interest socially and in the current real estate market for these homes, with Pettit and Sevitt's "Split Level" and "Lowline" designs, as well as the "Beachcomber" by Lend Lease Homes, receiving significant press coverage. There is also significant misinformation evident, which results in many real estate advertisements for architect-designed project homes being labelled as Pettit & Sevitt when they are clearly not. There is also growing appreciation of the heritage value and need to conserve significant examples of buildings of this period in history. The designs of Pettit & Sevitt and other competitors including Lend Lease Homes were awarded prizes in the NSW Architecture Awards during the years between 1967 and 1978.

Much has been written about the phenomenon of architect-designed project homes and this has escalated in the last ten years following the publication of *Designer Suburbs* by Judith O'Callaghan and Charles Pickett. Lend Lease Homes features prominently in that publication, especially their early work at Carlingford, and receives further mention in relation to the unfortunate outcome of the Appletree Hill project in Glen Waverley, Victoria in 1966. However, little is mentioned of the many other Lend Lease Homes designs or the influence they had on the housing market and built environment more generally at the time. My research seeks to address this gap in the literature, enabling the identification of extant examples, before exploring the most sympathetic and appropriate ways to conserve these buildings, including alterations and additions, while retaining a clear recognition of their architect and design.

Mohammad Nanda Widyarta

UNSW Sydney

The Portal of the Country: The Roles of Indonesian and Foreign Bodies in Hotel Indonesia Project

Abstract

Opened in July 1962 in time for the Fourth Asian Games, Hotel Indonesia was a major building project undertaken by the Indonesian government. It was the realisation of a plan, conceived in 1954, for an international standard hotel for Jakarta. It was one of several large buildings of national significance constructed during the presidency of Ahmad Sukarno (1949-1966). These buildings have been examined by architectural historians and other scholars in relation to the post-independence environment of Indonesia, in which modern architecture played a role in the international projection of an image of the newly independent nation.

Through archival research, this current study examines the supply of materials, equipment and expertise, as well as labour, for the construction of the hotel. The project not only involved Indonesian state-owned companies—namely, PN Semen Gresik and PN Pembangunan Perumahan—and structural engineering consultant, Roosseno Surjohadikusumo, as it also involved the American architects Abel Sorensen and Wendy Becker and engineers from the United States (Contini Engineering Co.), West Germany (Julius Berger Tiefbau, A.G.), as well as Japanese companies (Taisei Construction Co. and Kinoshita). The project was financed by a Japanese loan attached to wartime reparation payment to Indonesia.

The study presents an examination of Hotel Indonesia that focuses on the international nature of this project and the reasons why the Indonesian government needed to reach out to foreign bodies and experts for assistance. It will describe the sequence of events and nature of involvement of these foreign bodies and experts in mounting an argument about the dynamics of state-based building projects in Indonesia during the 1950s and early 1960s. As Annabel Jane Wharton describes, the involvement of foreign bodies and experts was not uncommon in the design and construction of international hotels during this period. The study aims to place the Hotel Indonesia into a similar context of relationships, with the purpose of understanding their meaning for Indonesia as it emerged onto the post-war scene as a location for travel, trade, commerce and investment.

Azin Saeedi

University of Queensland

The Challenges of Historic Urban Landscape Management: Conservation and Re-development around the Shah-e Cherāgh Shrine in Shiraz

Abstract

There is increasing pressure on some Islamic sites in the Middle East to accommodate a substantial growth in pilgrim numbers. Often located in the heart of historic cities, traditional expansion of these sites was characterised by a layering of interconnected physical characteristics and cultural values that gradually merged with the surrounding landscape over time. More recent expansions have, however, been notable for their comprehensive clearance of adjacent historic areas and construction of imposing vistas, grand open spaces, wide streets and modern infrastructure. Using the specific case of the Iran's Shah-e Cherāgh shrine, the aim of this thesis is to investigate the challenge of managing the significance of historic urban landscapes threatened by state-sanctioned re-development in a non-Western theocratic context. The Shah-e Cherāgh is a National Iranian Heritage Listed complex in the centre of the historic city of Shiraz and the third most prominent Shi'i shrine in Iran. In 2015, to manage re-development around the shrine, an international team were appointed to prepare a Conservation Master Plan using UNESCO's Historic Urban Landscape (HUL) approach. As this thesis argues, the Master Plan remains incomplete, largely due to context specific governance challenges to the inclusive operational principles promoted by the HUL approach.

The thesis combines players and arenas social theory to conceptualise power relations and a qualitative case study research strategy to investigate contemporary and interdependent phenomenon within a changing real-life context. The research uses a combination of architectural mapping, to analyse the physical and non-physical changes to the shrine and surrounding landscape over time, and content analysis of archival records and media communications, to evaluate the influence of power networks and economic interests over the application of local development controls and international heritage principles. Finally, the thesis investigates the consistency of the findings between the Shah-e Cherāgh and the broader regional context through analysis of comparable sites in Iran, Iraq and Saudi Arabia. The research is significant because it identifies assumptions about the existence of liberal urban governance systems that otherwise undermine the universal application of international heritage management frameworks and guidelines. More broadly, the thesis supports previous research regarding the self-referential normalisation of an international heritage discourse that fails to provide adequate strategies for local contextual specifics. The originality of the research lies in the application of social theory and case study to the analysis of an historic urban landscape in a non-Western theocratic context. The identification of operational gaps in international guidelines, such as the HUL approach, will further aid context-specific decision-making by heritage managers and policy makers.

Wendy Christie

Monash University

Future Housing in Vanuatu: A Design Anthology for Contextually Appropriate Urban Housing in Vanuatu

Abstract

Rapid urbanisation in the Pacific Islands region has resulted in a higher demand for housing in urban and peri-urban areas, leading to overcrowding and inadequate living conditions, which have known links to poor health and social outcomes. Vanuatu has one of the highest urban growth rates in the region and Port Vila, the capital city, is characterised by structurally unsafe and unsanitary makeshift dwellings.

The absence of a national housing policy and limited building control, compounded by a lack of compliance with planning schemes, reveals that there is no strategy to improve urban housing in Vanuatu. While it is not possible to immediately ameliorate these conditions, a housing policy would provide a pathway towards improved housing, allowing Vanuatu to fulfil its obligation under the United Nations Right to Adequate Housing.

Existing knowledge identifies broader housing policy and program issues, but there is little research into contextually responsive urban housing design in the Pacific Islands region. While housing policy must encompass a broad range of social and administrative factors, this PhD argues that policy should also consider appropriate housing design to facilitate culturally and place-specific living environments and effective procurement. Design matters are intrinsic to housing matters, and design data cannot be gained from housing program or policy analysis. It requires the integration of both critical and practical knowledge, which is often lacking in conventional housing policy, and forms the basis of my design research methodology.

This practice-based PhD will develop an anthology of design observation and analysis, informed via a collaborative engagement process, to examine improvements in design and construction processes for urban housing in Vanuatu. Preliminary place-responsive design analysis and explorations to date have revealed unique material and spatial patterns, aligning with concepts of adaptability, flexibility, and interchangeability.

The fieldwork will focus on qualitative ethnographic and phenomenological enquiry methods and will utilise the method of 'storytelling' to capture anecdotal evidence from the participants. The stakeholder engagement process will centre around a series of interviews, workshops, and design exhibitions, and will include professionals working in government, INGOs, and the community and private sectors. The knowledge imparted by the participants will be used to inform the design process, which will evolve throughout the engagement via an iterative design review process.

Through combining insights by local stakeholders with place-specific and multi-scalar design explorations, the research will develop design observations, analysis, processes, and case studies for urban housing in Port Vila, leading to a comprehensive design anthology. The anthology will be used to promote debate, stimulate change, and challenge current regulations and donor agency expectations. This oeuvre would inform policy makers, built environment professionals and home builders in Vanuatu, and would look to encourage the development of a national housing policy. The anthology will also create a template that can be adopted by other independent Small Island Developing States in the Pacific Islands region.

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2022 PhD Colloquium

Michael Moore-Jones

Victoria University of Wellington

Intellectual Houses:

**A Method for Understanding the Spread
of 1930s Nationalist Thinking**

Abstract

My PhD research seeks to understand why a cultural nationalism occurred in New Zealand between 1930 and 1960 in order to understand how nationalisms form and spread. Much attention has been paid to how New Zealand's cultural nationalism took place in fields from architecture to art and literature, but the question of why it occurred has been largely avoided. In seeking to understand the origins of New Zealand's cultural nationalism my research looks at the development of "intellectual houses", or groups of people who shared a common outlook and frame of mind at a specific time. By focusing on the tangible and specific ways that ideas of nationalism and national identity spread, it is possible to trace nationalism's development.

It is in this context that a specific house in interwar England acts as a case study, demonstrating a kind of intellectual history where houses act both as cultural representations of a world of ideas, and as specific sites where ideas were shared and subsequently spread. This research proposes that houses are a kind of key to unlocking an historical cultural understanding: their double lives as specific architectural artefacts and containers for people, artworks, music and design mean they are places where ideas and outlooks can be found most clearly. In houses, ideas become "real" to us; this gives the researcher a way of understanding ideas more tangibly than has often been possible.

In early 1930s Cambridge, England, the young and precocious Australian architect Raymond McGrath designed a house for his friend and teacher Mansfield "Manny" Forbes, an eccentric professor of English whose influence McGrath had come under. Named after an ancient Scottish queen, the house itself came to represent the beginnings of a new strand of architectural modernism in interwar England, notable for the way it sought to connect modernism with British national traditions. From the name "Finella" itself to McGrath's design choices, the house consciously evokes a British national past. And on the basis of Finella, McGrath was subsequently chosen to design the interiors for the BBC House in London—a site where the representation of British national identity was of paramount importance.

At Finella, two young New Zealand students would be influenced by this developing form of a modernism of national regeneration. As each returned to New Zealand, they would become recognised for their arguments for a national identity, and each would in later life note the formative influence Finella had on them. This research explores deeply the intellectual culture surrounding Finella—the poetry readings that took place there, the artworks that were shown, and the debates surrounding the house's design—and in doing so proposes a method of intellectual history where houses act as keys to recovering a world of ideas.

Moving constantly between surviving material histories in Finella and the ideas the house represents, this research offers new ways of thinking about how modernism and national identity came to coexist in Aotearoa New Zealand and elsewhere in the twentieth c

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2022 PhD Colloquium

Wongzi Hao

National University of Singapore

Inhabiting Intertidal Grounds: Affective Topographies and Practices of Care

Abstract

The intertidal zone is the fluctuating part of the coast that emerges as ground during low tide, and becomes the sea in high tide. Precariously shifting between land and sea, presence and absence, accessibility and isolation, its liminal qualities are better grappled with as experiential and atmospheric phenomenon, rather than as delineated site geography. The intertidal suffers from its cartographic representations—neither land nor sea, tidal landscapes are not visualised in the drawn and known worlds of land maps and sea charts. These ambiguous and transitional margins are also where detrital matter collect from the sea, or from inland. These unsightly edges of land are often seen as backwater, and incoherent with imaginations of urban modernity. For 170 years, Singapore has reconstructed its coastlines largely through land reclamation and port expansion. Today, the remaining and dwindling intertidal grounds face future threats of demolition by seawall construction to keep the island-city's limited terrain and the rising seas of climate change in their separate places.

This research positions the intertidal as the landscape frontiers to architecturally think with, and rechart a different relationship with the rising seas for Singapore. The research tussles against global propaganda that frames sea level rise as scientifically distant and abstract, and Singapore's national rhetoric of terrain expansion, that has distanced the tidal coasts and fluxing seas from its modern urban imaginary. Conversely, it romanticises an intertidal imaginary based on Singapore's historic *Tanjong Rimau* coast, reimagining and reclaiming the infrastructural (and sea-walled) harbour side coastlines of the Keppel Bay into the liminal margins of intertidal places.

By visually, materially, and textually narrating the intertidal as shifting and ambiguous topographies conjoining histories with futures, fable with fact, experiential with empirical, and bodies with landscape, the thesis explores a relationship of co-existence with the changing seas, rather than resist it.

This presentation will focus on my design-led research method developed around reconstituting and reinhabiting an intertidal imaginary. To enable a fuller means to think with the intertidal, the research is underscored by the need to visually, spatially, materially, tectonically, and texturally, represent, and make tangible the intertidal through its liminal qualities. These qualities might be better sensed in affective and bodily ways: that is experientially, atmospherically, sensorially and even emotively—and hence it is to (re)discover a yet non-existing 'intertidal' within our spatial imaginary. Utilising design processes and mediums of drawing, making and writing are well-suited for exploring and expressing tangibly, and bringing into form (*hence design*) ideas and meanings of a place, as well as spatial-temporal phenomenon of a site. I will discuss this through my explorations of historic reef-grounds in/around Tanjong, reclaiming 'ground'—or ideas and meanings of a ground that is part-sea and part-land, but part-organism and part-geologic-matter, part-living and part-decaying—in the process. The remit of these experiments is an alternative design proposition for conserving at-risk coastal landscapes—not by building more walls and fixing a changing landscape in place; but by constructing practices of care that enable colluding with the uncertain futures of the fraying landscape.